



Lexical-Semantic and Linguopoetic Features of Repeated Units in the “Kholdor Khan” Epic

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Abstract: The epic “Kholdor Khan” belonging to the “Gorogli” series is distinguished not only by the uniqueness of the series of events, but also by the uniqueness of its linguistic structure. The artistic-aesthetic manifestations of repeated forms used in the epic are especially noteworthy. Repeated forms are widely used to ensure the content and intonation integrity of the epic. Repetitions in the literary text are always considered as a means of forming the text, as a unit that increases the expressiveness of the expression and creates the completeness of the tone. In the article, the linguopoetic features of repeated units widely used in the epic “Kholdorkhan” are written.

Keywords: “Gorogli” series, “Kholdorkhan” epic, repetitive units, linguopoetics, artistic text.

A certain story is told in epics, which are considered legendary history in people's imagination and memory. These stories may cover various historical heroic events that became important events in the life of the people or extraordinary events related to society and nature. Or it may be devoted to the depiction of myths that are entirely the product of imagination. Epics, like other literary products, are based on the expressive possibilities of the language, regardless of the scope and appearance of the chosen topic. If we pay attention to the ancient traditions of our literature, we can see that it is common to create a unique melodic whole by regular repetition of sounds and words. Folk epics are no exception, of course. Especially in the epic “Kholdorkhan” performed by Ergash Jumanbulbul, one can observe the impressive music manifested through sound, word, phrase and sentence repetition.

Although the formation and development stages of Uzbek folklore as a separate discipline have not been specifically researched, until now, on the analysis of the scientific activities of H. Zarifov, M. Afzalov, B. Karimi, Z. Husainova, M. Alaviya, T. Mirzaev, M. Joraev, M. Murodov, A. Musakulov, B. Sarimsakov and other well-known folklore scientists articles, brochures were published. In Uzbek linguistics, many studies on the language of folk epics have been created. In this regard, Sh. Shoabdurahmonov, S. Tursunov, Kh. Toshmatov, Sh. Mahmadiyev, A. Ishaev, Kh. B. Yoldoshev, B. Orinboev, K. Bozorboev, G. Jumanazarova, D. Orinboeva, Q. Olloyorov, we can list the researches of scientists. Especially in the following years, as a result of the development of the field of linguopoetics in Uzbek philology, along with artistic works, examples of folk oral creativity also began to be analyzed from a linguopoetic point of view. The works of M. Yakubbekova, S. Yuldasheva, A. Kholikov and others can be mentioned.

Descriptive, distributive, transformational analysis, stylistic and linguopoetic analysis methods were used in the article in the process of covering the topic.

The epic “Kholdor Khan” belonging to the “Gorogli” series is distinguished not only by the uniqueness of the series of events, but also by the uniqueness of its linguistic structure. The artistic-aesthetic manifestations of repeated forms used in the epic are especially noteworthy.

Repeated forms are widely used to ensure the content and intonation integrity of the epic. Based on this, it can be said that repetitions play an important role in keeping the text as a whole, and conveying it to the listener or reader. Therefore, repetition is a kind of closed system that ensures the preservation of a text or a fragment of a text. The mechanism of operation of this system is also very unique.

This system, originally used in the formation of the text, also helps to facilitate the execution process and thus fulfills its second function. In addition to providing a convenient understanding of the text by the listener, it performs another important task by creating the possibility of long-term memory retention. This miraculous tool appears in epic texts sometimes in the form of sound, suffix, stem, sometimes word and word forms. Sometimes these tools appear one at a time, regularly, sometimes mixed, sometimes reversed. Sometimes it even makes its presence known when it comes stealthily. The melodiousness created by the repetition of these linguistic units also ensures the intonation completeness of the work.

Repetitive forms are essentially not limited to the above-mentioned forms. Depending on the skill of Bakhshi and other performers, we can observe many more types of repetition. In this regard, the artistic forms of repetition used in the epic "Khaldor Khan" sung by the famous Uzbek bakshi Ergash Jumanbulbul are also worthy of attention due to their uniqueness.

*Come on, come on, come on,
Where is the land of Crimea,
Four people are going
Our goal is the wedding.*

In the cited passage, we can see that the command form of the verb to drive and the adverbial form of the verb are repeated three times, and the adverb of place-time is repeated in two different words. Explicit expressed units are the basis for our satisfaction in this way. However, we should not forget that according to the dualistic theory, language units also have different, independent aspects that are not related to each other.

There is also an implicit aspect to this text, which we can recover precisely on the basis of repetition. We will restore these units, which are "hidden" from our view, in the following form:

*The four of them are going, saying drive, drive, drive.
The fourth Crimean land is the rule.
Four of them are going to the wedding*

Repetitive units in the language of epics acquire a special artistic and aesthetic essence as a means of forming the text. Because the epic is considered a work of art, it embodies all the elements of art. In this article, we will focus on repetitions, which are one of the artistic tools in the language of epics. Each repeating unit is adapted to perform several functions in a work of art. The aesthetic task is one of the most important of these tasks. Phonetic repetitions, which are one of the poetic repetitions in Khaldorkhan's epic, help ensure the phonetic integrity of the text.

The epic uses a lot of repetitive forms. Repetitive units are a convenient factor in the formation of the system of events for the presenters, as well as a tool that makes it easier for the listeners to imagine the event as a whole. In addition, repetitions are an important unit in ensuring the intonation integrity of the text. Therefore, it is necessary to study the repeated units used in epics in a philological aspect.

There are various ways to increase expressiveness in epics. The creator uses the incomparable possibilities of the language to quickly and effectively convey the thought he wants to convey to the listener or reader. The poetic figure called repetition is only one type of such possibilities. In the literary text, phonetic, morphemic, lexical and syntactic forms of repetition are widely used. Most of the repeating units are quick and easy to understand and easy to relate to each other. But

there are such repetitions that the listener or reader needs serious preparation and close familiarity with the text to distinguish them. Such mysterious repetitions are like three-dimensional paintings. In order to see them, a deep understanding of the form and meaning possibilities of the language is required. That is, in order to see the full extent of the repetition, it is necessary to imagine the lower layers of the text.

We can also witness different forms of repetition in the epic “Kholdorkhan” from the repertoire of the master bakshi Ergash Jumanbulbuloglu. As you know, there are many studies related to repetitions in linguistics, literary studies and folklore studies.

It is known that, among other things, the role of repeated forms among various elements in the formation of large wholes is also different. Usually, various forms of repetition are used to create new forms and wholes by linking sentences together.

Naturally, every creator tries to use repetition units as carefully as possible. In particular, full repetition is not often referred to. We can also clearly observe the use of deliberate repetitions in certain texts. According to experts, in the case of appropriate and moderate use of the work, it is possible to increase the effectiveness of the work in a convenient way.

The text of the epic “Khaldorkhan” is considered one of the rich epics in terms of repetition and various opinions related to it. In many cases, repeated units are analyzed by removing them from the text. In this way, it is difficult not only to deeply analyze the linguistic and poetic features of repeated units, but also to understand them correctly. When repeated constructions in the epic text are analyzed, we should not forget how they interact with the whole text and other phonetic, morphemic, lexical and syntactic units.

Repeated forms are widely used to ensure the content and intonation integrity of the epic. Based on this, it can be said that repetitions play an important role in keeping the text as a whole, and conveying it to the listener or reader. Therefore, repetition is a kind of closed system that ensures the preservation of a text or a fragment of a text. The mechanism of operation of this system is also very unique. This system, originally used in the formation of the text, also helps to facilitate the execution process and thus fulfills its second function. In addition to providing a convenient understanding of the text by the listener, it performs another important task by creating the possibility of long-term memory retention. This miraculous tool appears in epic texts sometimes in the form of sound, suffix, stem, sometimes word and word forms. Sometimes these tools appear one at a time, regularly, sometimes mixed, sometimes reversed. Sometimes it even makes its presence known when it comes stealthily. The melodiousness created by the repetition of these linguistic units also ensures the intonation completeness of the work.

In the language of epics, the place of repetition is incomparable. The concept of repetition is used to refer to the repeated use of some words and elements in the language in order to strengthen the meaning, emphasize, increase effectiveness. Repetition and repetition exist outside of the literary text, but also in the interpersonal relationships in the world around us. We even encounter it in every corner of our lives as a happy tool that provides regularity and eliminates complexity. Even if we don't consider the universe, we can find all kinds of recurring beauties around us. In textiles, whether you call it the sole or the pattern of a garment, it is all the result of repetitive activity and order. Repetitive motifs in jewelry reveal unique examples of art. Repetitive patterns and rules facilitate the complexities of life. Repetitive patterns and concepts are quickly remembered. In short, on a larger scale, the grand order underlying the universe is based on repetition. From this point of view, it becomes clear that the concept of repetition is not just the repetition of one word. Repetition is the name of the concept and existence related to man and the universe in a broad sense. Repetitions in the literary text are always considered as a means of forming the text, as a unit that increases the expressiveness of the expression and creates the completeness of the tone. What you need to pay attention to is the distance between the repeating units. The more regular the repeated elements are, the more regular the rhythmic-intonation aspect of the text is. Usually, the repeated word and other elements fill the rhythmically-semantically “empty” place. Close repetitions are aimed at ensuring the rhythmic

activity of the text. Long-distance repetitions serve the purpose of cleaning, updating and strengthening the memory of the reader or listener. In addition, distant repetitions also serve as a guide to the reader in the complex texture of the text. From this point of view, long-distance repetitions form the semantic and structural core of the text.

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The “Khaldorkhan” epic, which belongs to the Gorogli series, is distinguished not only by the uniqueness of the series of events, but also by the uniqueness of its linguistic structure. The artistic-aesthetic manifestations of repeated forms used in the epic are especially noteworthy.

In order to fully imagine the artistic aesthetic nature of the repeated units found in the language of the “Khaldorkhan” epic in the repertoire of the son of the master bakshi Ergash Jumanbulbul, it is not enough to use only phonetic means. The lexical-semantic and grammatical repetitions in the epic are also widely used to increase the artistry of the work. The master “Sukhanvar” demonstrated his skill in using such units. One of these is the arrangement of repeating units in a ring. In this case, the dominant word used in the first line is repeated exactly or its synonym in the second line. In this way, the first and second lines become a whole.

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